CHILDREN'S
SINGING
GAMES
SECOND SERIES
1894
DAVID
NUTT IN THE STRAND

# CHILDREN'S SINGING GAMES

## SECOND SERIES

HRG
G6343c

# CHILDREN'S SINGING GAMES

With the tunes to which they are sung

COLLECTED & EDITED
BY
ALICE B GOMME

PICTURED IN BLACK & WHITE
BY
WINIFRED SMITH

SECOND SERIES

DAVID NUTT IN THE STRAND
LONDON

171642
22.V.22

*To the*

CHILDREN OF OUR VILLAGES AND TOWNS

WHO HAVE PRESERVED THESE GAMES

I DEDICATE

THIS LITTLE BOOK

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# PREFACE

WHEN to the charm of traditional rhymes and music are added illustrations from a sympathetic and accomplished artist, success was almost to be expected, and accordingly the favourable reception given to the first series of Children's Singing Games has induced me to present a second.

The Games given in the first volume are :

When I was a Young Girl.
Jenny Jones.
Green Gravel.
Milking Pails.
Here come Three Dukes a-riding.
Old Roger.
We are the Rovers.
Poor Mary sits a-weeping.

## PREFACE

And to these are now added in this book :

London Bridge.
Sally Water.
Three Sailors.
Looby Loo.
Round and Round the Village.
Jolly Miller.
Oats and Beans and Barley.
Green Grass.

There is not much to say by way of general preface to these games beyond what I stated in my previous volume. But I may mention some points of interest. Like the first series, the games have been chosen from a large number collected from the children of our villages and towns, and are given just as they are played ; my only duty being to pick out the best versions and to give those that have either not been printed previously, or are contained in publications not accessible to the general reader. In the case of "Round and Round the Village," a most interesting game, and very vigorous and taking, it is curious that it should have escaped

## PREFACE

notice by previous collectors. At all events no collection of English Nursery Rhymes or Games included it before it was given at the Conversazione of the Folk-Lore Congress in 1891. Its popularity, however, is undoubted, judging by the many versions which I have succeeded in obtaining. The fact of its not having been printed before, does not argue that it is of recent origin or importation, because previously games had only been systematically collected from two or three counties, and many of these treasures of the people are not delivered up to the world of letters at the mere bidding of any one who chooses to ask. I consider myself fortunate in having come across this game while collecting in Barnes, and in perhaps rescuing from loss one of the prettiest singing games belonging to our children.

The other games are better known to the literary world, though not all, I think, in the complete form in which I am able to give them.

As a suggestion to those who during the winter and Christmas time are anxious to afford amusement to children and grown-up people alike, I would venture to assert that few more taking entertainments could be got up than some

## PREFACE

founded upon these games. Children appropriately dressed, trained to use actions and words in unison, and allowed to *play* the game with all the natural spontaneity and *abandon* which they know so well how to put into their play, could present to any audience a spectacle which would be as novel as it would certainly prove acceptable. It has succeeded well on several occasions to my knowledge. Apart too from any spectacular entertainment which may be in this way prepared, there are schools and families where additions to their *répertoire* of games of examples from other parts of the country will be welcomed, and though in this way we have to bid good-bye to the influence of tradition in these matters, the loss is not accompanied by anything which does harm to these rescued waifs of children's traditional amusements.

Notes are again added indicating in as short a form as possible the historical and archæological interest of each game. This will be fresh to many readers and will, I hope, cause some of them to inquire further into a most interesting and fascinating branch of folk-lore. To these I would say that in my larger book, "The Traditional Games of the British Isles," I have discussed the examples printed in this book

## PREFACE

in greater detail, with reference to the games themselves, and in some degree with reference to their relationship to the general stock of children's games at large.

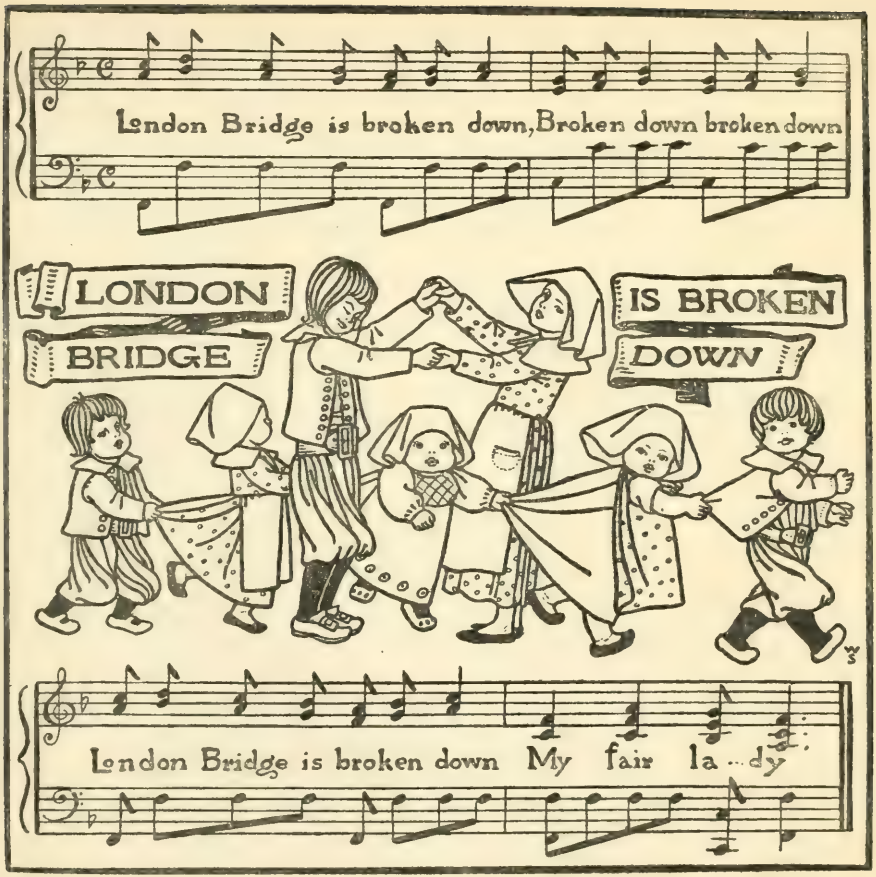
The tunes have, with the exception of "Oats and Beans and Barley," been again harmonised for me by Mrs. F. Adam. For the harmonising of "Oats and Beans and Barley" I am indebted to the great kindness and courtesy of Miss L. Green of Maidstone.

ALICE BERTHA GOMME.

Barnes Common, S.W.
*October* 1894.

# LONDON · BRIDGE · IS · BROKEN · DOWN

What's the prisoner done to you ?
Stole my watch & broke my chain.

Then off to prison you must go,
You must go, you must go.

London Bridge is broken down, Broken down broken down
LONDON
BRIDGE
IS BROKEN
DOWN
London Bridge is broken down My fair la - dy

## LONDON BRIDGE CONTINUED

Build it up with iron bars,
Iron bars, iron bars,
Build it up with iron bars
My fair lady.

Iron bars will rust away,
Rust away, rust away
Iron bars will rust away
My fair lady.

Build it up with pins & needles,
Pins & needles, pins & needles.
Build it up with pins & needles
My fair lady.

Pins & needles rust & bend,
Rust & bend, rust & bend,
Pins & needles rust & bend
My fair lady.

Build it up with penny loaves,
Penny loaves, penny loaves,
Build it up with penny loaves
My fair lady.

Penny loaves will tumble down,
Tumble down, tumble down,
Penny loaves will tumble down
My fair lady.

## LONDON BRIDGE Continued

Build it up with gold & silver
Gold & silver, gold & silver,
Build it up with gold & silver
My fair lady.

Gold & silver I have not got
Have not got, have not got,
Gold & silver I have not got
My fair lady.

Here's a prisoner I have got
I have got, I have got,
Here's a prisoner I have got
My fair lady.

What's the prisoner done to you,
Done to you, done to you,
What's the prisoner done to you
My fair lady.

# LONDON BRIDGE CONCLUDED

Stole my watch & broke my chain,
Broke my chain, broke my chain,
Stole my watch & broke my chain
My fair lady.

What will you take to set him free,
Set him free, set him free,
What will you take to set him free
My fair lady.

One hundred pounds will set him free,
Set him free, set him free,
One hundred pounds will set him free
My fair lady.

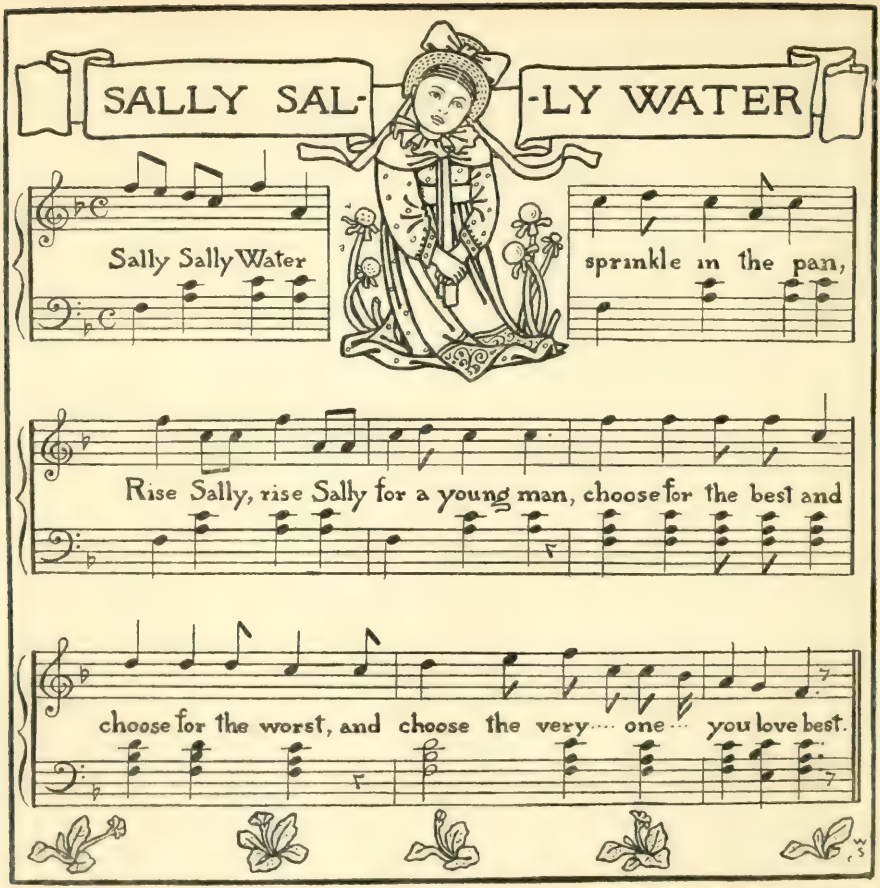
One hundred pounds we have not got,
Have not got, have not got,
One hundred pounds we have not got
My fair lady.

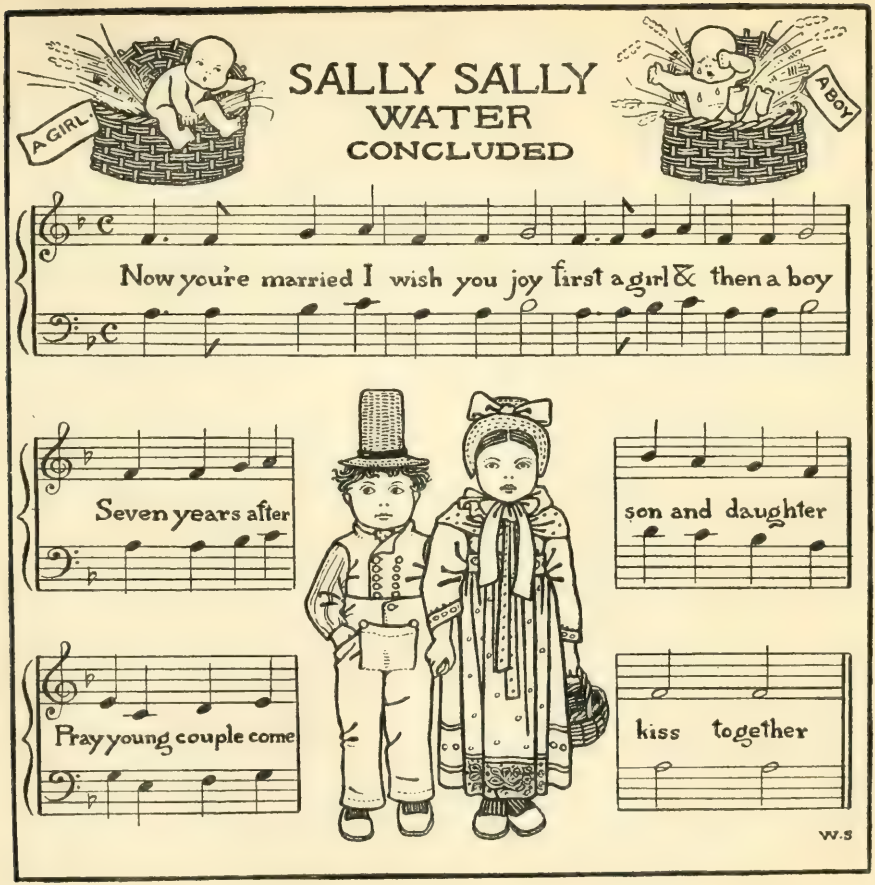
Then off to prison you must go,
You must go, you must go,
Then off to prison you must go
My fair lady.

DIRECTIONS FOR PLAYING

# LONDON BRIDGE

*Any Number of Children may Play*

TWO of the talleſt children ſtand ſtill, facing one another, claſping hands, and holding their arms up as high as they can, to form an arch. All the other children form a long line, ſtanding one behind another, each holding the other's dreſs or waiſt, and all run under and round the arch. Thoſe who are running under the arch ſing the firſt and each alternate verſe. The two who form the arch ſing the ſecond and each alternate verſe. At the words, "Here's a priſoner I have got," the girls who form the arch lower their arms and ſtop one of the line (generally the laſt one) as they paſs under. When the laſt verſe is ſung the priſoner is taken a little diſtance away, to a place ſet apart, or "den," and the ſinging begins again, and continues until all the line have been taken priſoners.

SALLY SAL-
-LY WATER
Sally Sally Water
sprinkle in the pan,
Rise Sally, rise Sally for a young man, choose for the best and
choose for the worst, and choose the very one you love best.


A GIRL
SALLY SALLY WATER
CONCLUDED
A BOY
Now you're married I wish you joy first a girl & then a boy
Seven years after
son and daughter
Pray young couple come
kiss together
W.S

SAL-
- LY
Now you're married I wish you joy
First a girl and then a boy
Seven years after son and daughter
Pray young couple, come kiss together
WA-
TER

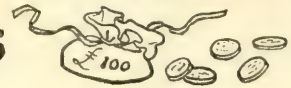
Directions for Playing

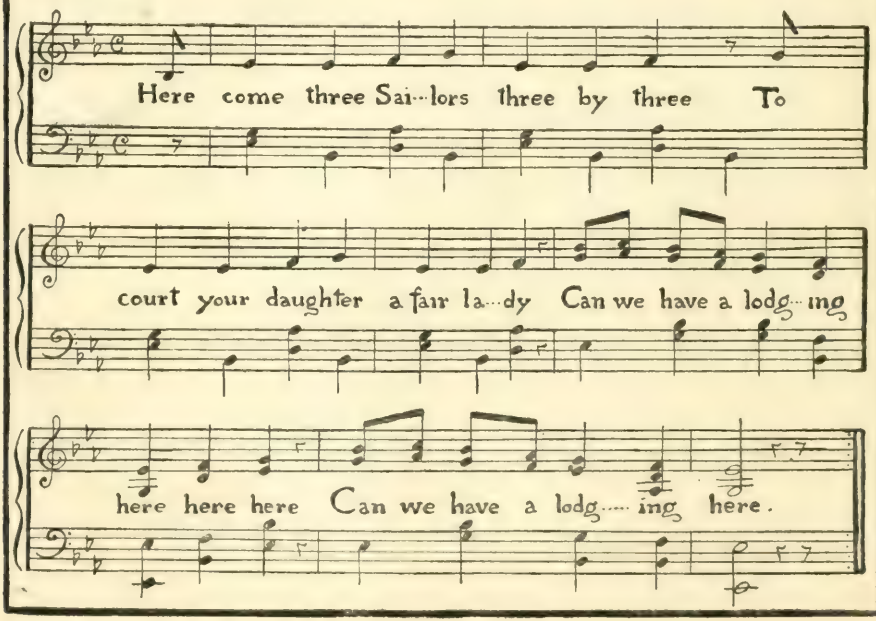
## SALLY WATER

*Any Number of Children may Play; a small Number equally as well as a larger*

THE players, except one, join hands and form a ring. The odd player kneels or ſits on the ground in the centre of the ring. The ring of children dances round, ſinging the lines. When they ſing "Rise, Sally!" the child in the centre riſes to her feet and proceeds to chooſe another from the ring, who goes into the centre with her. When the marriage formula is being ſung the two children in the circle dance round together and kiſs one another when the command is given. The dancing round by the ring while ſinging the formula is quicker and more ſpirited than before. At the end Sally goes out of the circle and joins the ring, the ſecond child remaining in the centre, kneeling or ſitting down. The ſinging then begins again, the game continuing till all have perſonated Sally.

# HERE·COME·THREE·SAILORS




Here come three Sai--lors three by three To
court your daughter a fair la--dy Can we have a lodg--ing
here here here Can we have a lodg---ing here.

Oh! sleep sleep daughter do not wake
Here are three sailors whom we can't take
You cannot have a lodging here, here, here
You cannot have a lodging here.

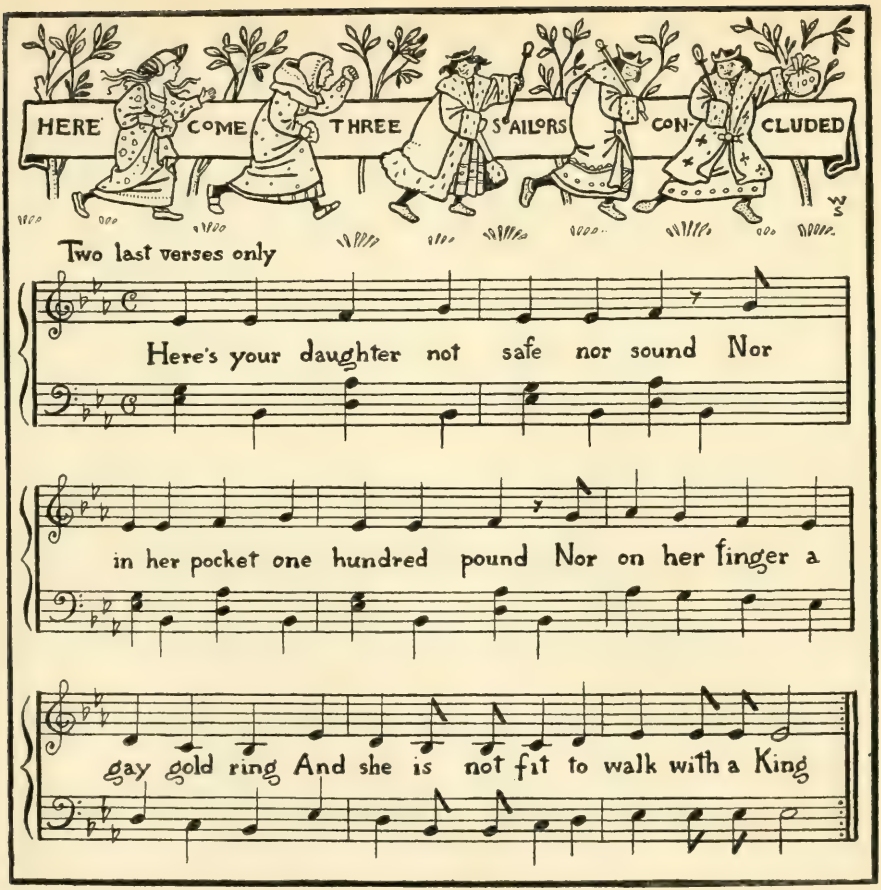
Here come three soldiers three by three
To court your daughter a fair lady
Can we have a lodging here, here, here
Can we have a lodging here.

Oh! sleep sleep daughter do not wake
Here are three soldiers whom we can't take.
You cannot have a lodging here, here, here
You cannot have a lodging here.

## ·HERE·COME·THREE·SAILORS·
## Continued

Here come three Kings three by three
To court your daughter a fair lady
Can we have a lodging here, here, here
Can we have a lodging here .

Oh! wake wake daughter, do not sleep
Here are three Kings whom we can take
You may have a lodging here, here, here
You may have a lodging here.

Here's my daughter safe and sound
And in her pocket one hundred pound
And on her finger a gay gold ring
I am sure she is fit to walk with a King.

HERE COME THREE SAILORS CON- CLUDED
Two last verses only
Here's your daughter not safe nor sound Nor
in her pocket one hundred pound Nor on her finger a
gay gold ring And she is not fit to walk with a King

## HERE COME THREE KINGS

"Here's my daughter safe and sound
And in her pocket one hundred pound"

DIRECTIONS FOR PLAYING

# THREE SAILORS

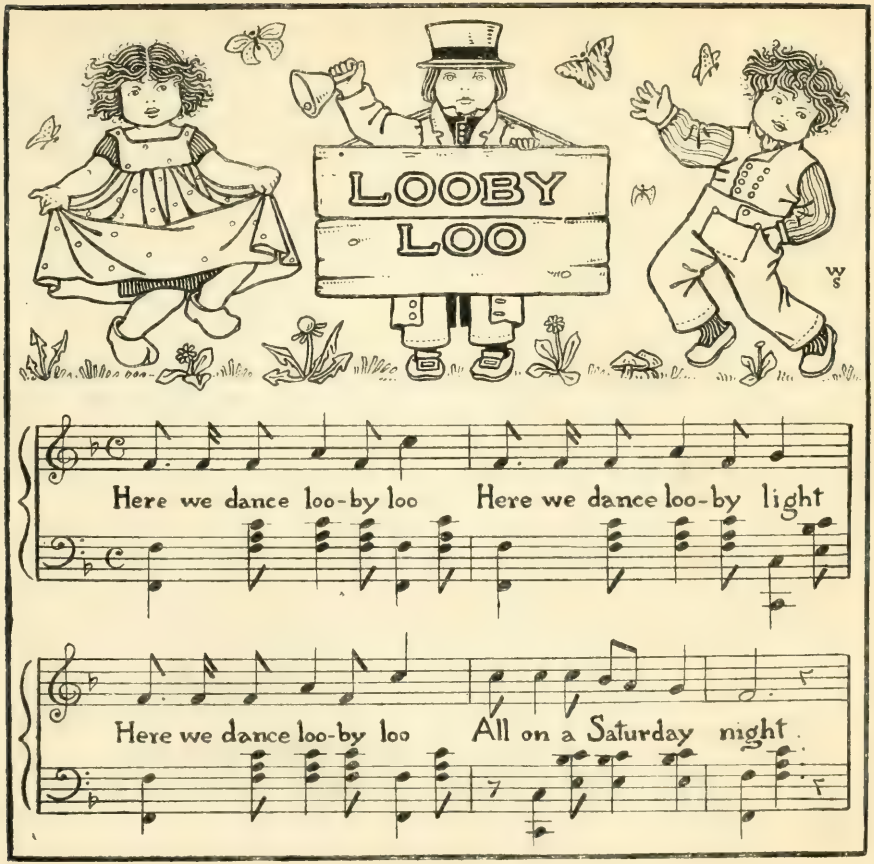
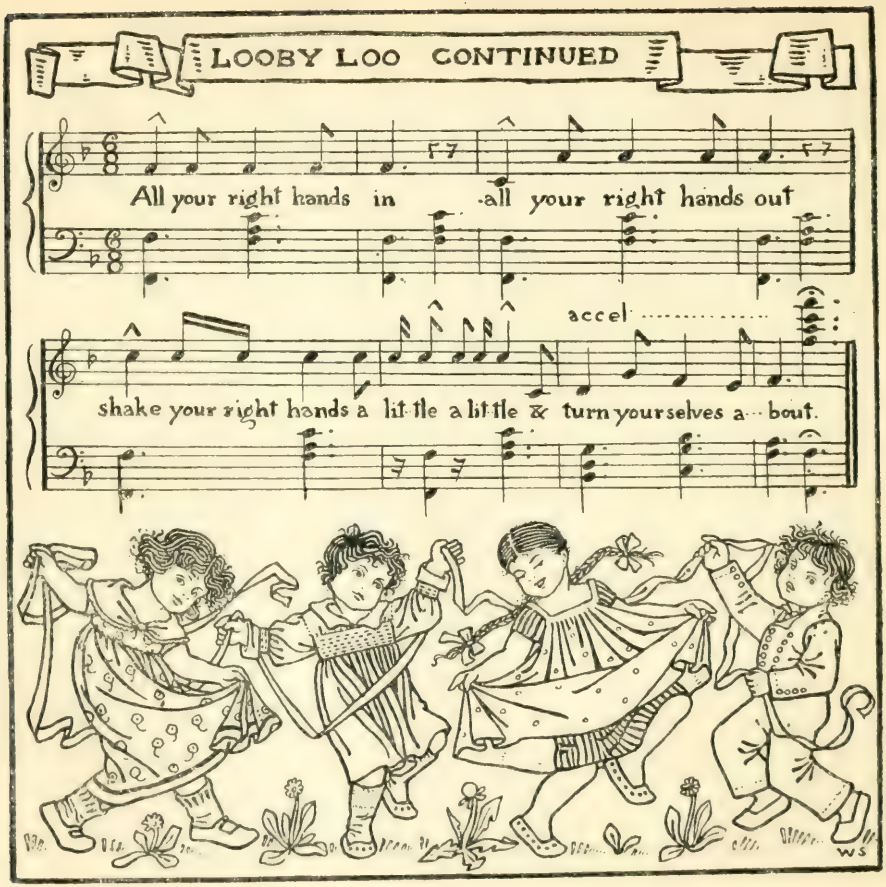
*Five Children or a larger Number may Play*

THREE children ſtand on one ſide, join hands and form a line. Theſe repreſent the Three Sailors. Two other players ſtand on the oppoſite ſide facing them. One of theſe, ſtanding a little in advance of the other, repreſents the mother and ſings the anſwers to the queſtions. The three ſailors commence ſinging the firſt verſe advancing and retiring in line while doing ſo. The mother ſings the anſwer. She ſtands ſtill and turns partly round to addreſs her daughter behind, while ſinging the two firſt lines of the verſes, and then faces the ſuitors when ſinging the two laſt lines of the verſes. When ſhe ſings the ſeventh verſe ſhe takes her daughter by the hand, leads her to the "Kings," pointing out to them the ring on her daughter's finger and the money in her pocket.

## THREE SAILORS

The Kings take the daughter a little diſtance, pretend to rob her of her ring, money, dreſs and jewellery ; then bring her back to the mother, ſing the laſt verſe, and at the end contemptuouſly leave the girl and run off in different directions. The mother and daughter purſue them. The one firſt or laſt caught becomes mother the next time. If more than five children play, the additional players all ſtand in line as daughters behind the mother, who gives each of them in turn to the Kings.

*It ſhould be particularly noticed that the words of the laſt two verſes are to be ſung to the muſic on page* 27.

GREEN PASTRYCOOK
LICENSCED TO SELL WINE & SPIRITS
FRDK CARR
MARTHA JONES
JOHN WRIGHT BUTCHER
HONE
19
POTA
HERE WE DANCE LOOBY LOO ALL ON A SATURDAY NIGHT
WS

LOOBY
LOO
Here we dance loo-by loo
Here we dance loo-by light
Here we dance loo-by loo
All on a Saturday night

LOOBY LOO CONTINUED
All your right hands in
all your right hands out
accel
shake your right hands a lit tle a lit tle & turn yourselves a bout.
WS

# LOOBY LOO CONTINUED

Here we dance looby loo
Here we dance looby light
Here we dance looby loo
All on a Saturday night

All your left hands in
All your left hands out [little
Shake your left hands a little a
And turn yourselves about.

Here we dance looby loo
Here we dance looby light
Here we dance looby loo
All on a Saturday night.

All your right feet in
All your right feet out [little
Shake your right feet a little, a
And turn yourselves about.

Here we dance looby loo
Here we dance looby light
Here we dance looby loo
All on a Saturday night.

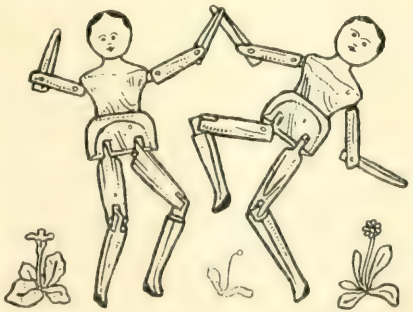
All your left feet in
All your left feet out [little
Shake all your left feet a little a
And turn yourselves about.

# LOOBY LOO CONCLUDED

Here we dance looby, loo
Here we dance looby light
Here we dance looby, loo
All on a Saturday night.

All your noddles in
All your noddles out [a]little
Shake all your noddles a little
And turn yourselves about.

WS



Here we dance looby, loo
Here we dance looby, light
Here we dance looby, loo
All on a Saturday night.

Put all yourselves in
Put all yourselves out [H]ittle
Shake all yourselves a little a
And turn yourselves about.

Directions for Playing

## LOOBY LOO

*Any Number of Children may Play*

A RING is formed by the children joining hands. They all dance round in a circle while ſinging the firſt verſe. They then ſtand ſtill to ſing the ſecond, ſuiting their actions to the words ſung. Every child firſt extends the right arm towards the centre of the ring; then thruſts the ſame arm out behind as far as poſſible; next ſhakes or dangles the right hand; and finally, at the laſt line each player, unclaſping hands, turns rapidly round. The chorus verſe is then ſung, all dancing round in the ring. The fourth verſe is accompanied by ſimilar action to the ſecond, except that the players uſe their left arms inſtead of the right. The chorus verſe is then ſung, all dancing round. In the

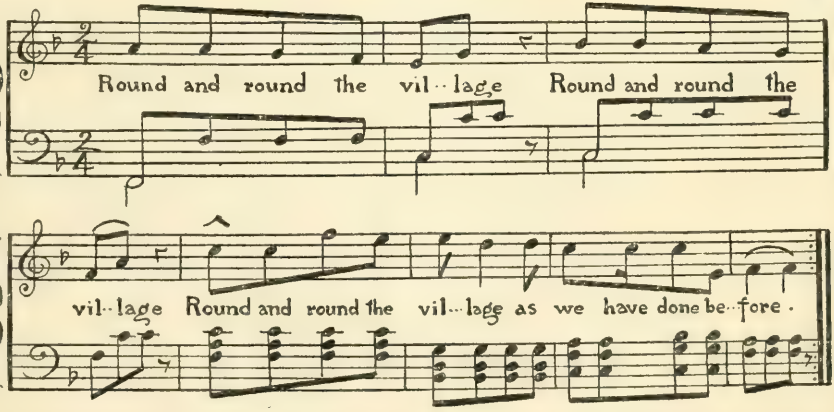
## LOOBY LOO

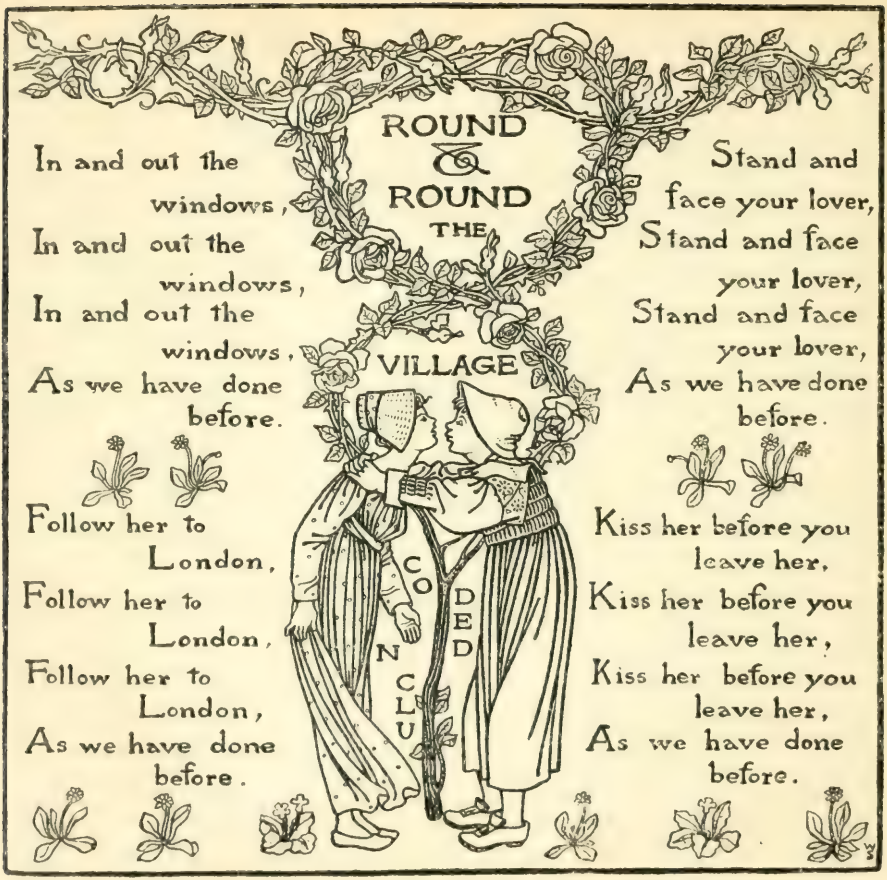
ſixth verſe the action is applied to the right foot, the chorus being ſung as before. In the eighth verſe the left foot is uſed, and the chorus verſe is ſung as before. The tenth verſe is ſung while each player, firſt, bends forward and thruſts her head as far as poſſible into the ring; ſecondly, hangs her head over her ſhoulders, bending backwards as far as poſſible out of the ring; and finally, turns about as before. The chorus verſe is then ſung, all dancing round. The laſt verſe is ſung while each child, firſt, thruſts herſelf into the centre of the circle, cauſing all of the players to meet together in the middle; ſecondly, ſtretches out as far from the middle as the claſped hands allow; next, ſhakes herſelf. They then all turn about as before. Then they ſing the chorus verſe while dancing round. Each different movement follows quickly upon the preceding one, and no ſtoppage occurs until the game is finished.

# ROUND · AND · ROUND · THE · VILLAGE

In and out the windows,
In and out the windows,
In and out the windows,
As we have done before.

# Round & Round The Village




ROUND
&
ROUND
THE
VILLAGE
In and out the windows,
In and out the windows,
In and out the windows,
As we have done before.
Follow her to London,
Follow her to London,
Follow her to London,
As we have done before.
Stand and face your lover,
Stand and face your lover,
Stand and face your lover,
As we have done before.
Kiss her before you leave her,
Kiss her before you leave her,
Kiss her before you leave her,
As we have done before.

Directions for Playing

## ROUND AND ROUND THE VILLAGE

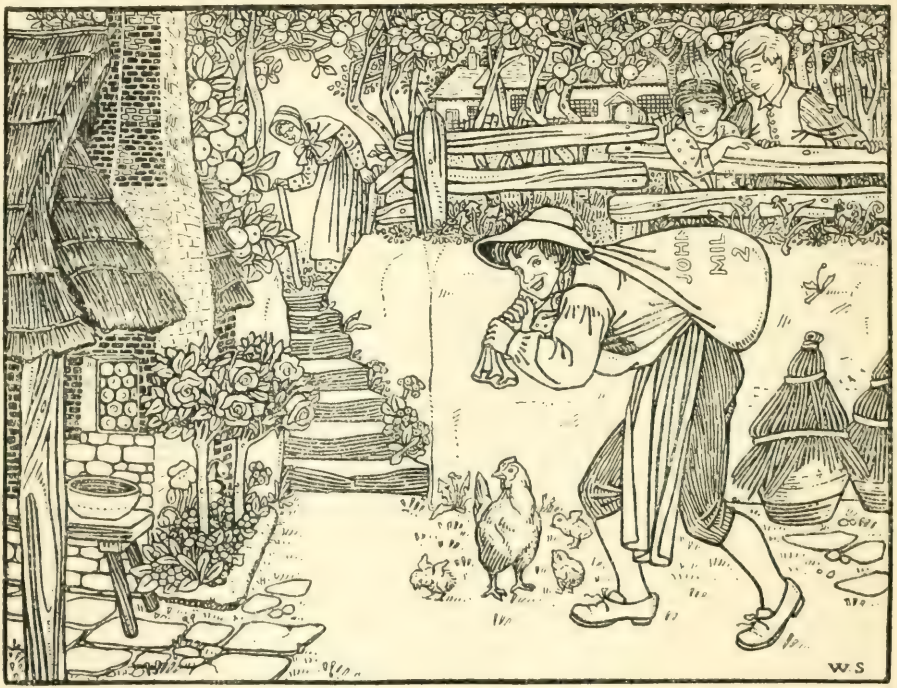
*Any Number of Children may Play*

THE players join hands and form a ring, with one player ſtanding outſide it. The ring of children ſtands perfectly ſtill throughout this game, the action being confined to, at firſt one child, and then to two together. The verſes are ſung only by the ring. The ring commences ſinging the firſt verſe, and the child who is ſtanding outſide the ring dances round it outſide. As ſoon as the ſecond verſe is commenced, which is immediately the firſt is finiſhed, the children who form the circle raiſe their claſped hands as high as they conveniently can, to form arches all round, and the child runs into the circle under one pair of arms and out again under the next pair of arms; then in again under the next pair, and out again under the next; continuing this in-and-out movement until the third verſe is commenced. The child ſhould try and

## ROUND AND ROUND THE VILLAGE

run in and out under all the joined hands during the ſinging of the verſe, thus completing the circle. At the commencement of the third verſe, the child ſtops in the ring, and chooſing one from it for her lover, ſtands in front of and facing this child until the end of the verſe. At the commencement of the fourth verſe the choſen child leaves the ring, followed cloſely by the firſt child, and they walk thus round the ring until the beginning of the fifth verſe, or they may walk away a ſhort diſtance from the ring, returning again at the end of the verſe. The two children then enter the ring and kiſs during the ſinging of the laſt or fifth verſe. The firſt child then takes a place in the ring, and the game continues by the ſecond child dancing round outſide the ring to the ſinging of the firſt verſe, the game proceeding as before. There is no pauſe or interval between the verſes, or between the ending of one ſet and the beginning of another, the action being continuous throughout.

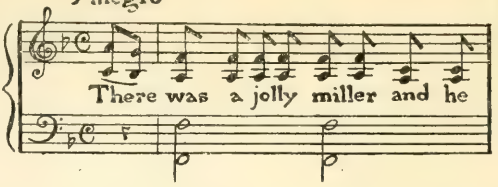
# THE · JOLLY · MILLER

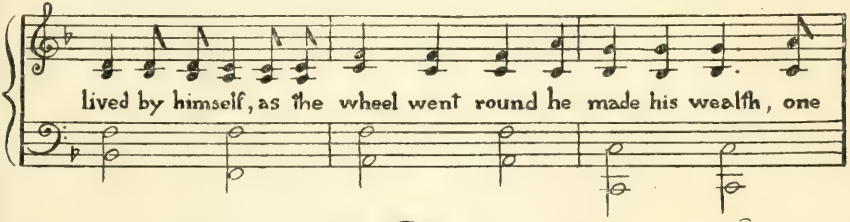
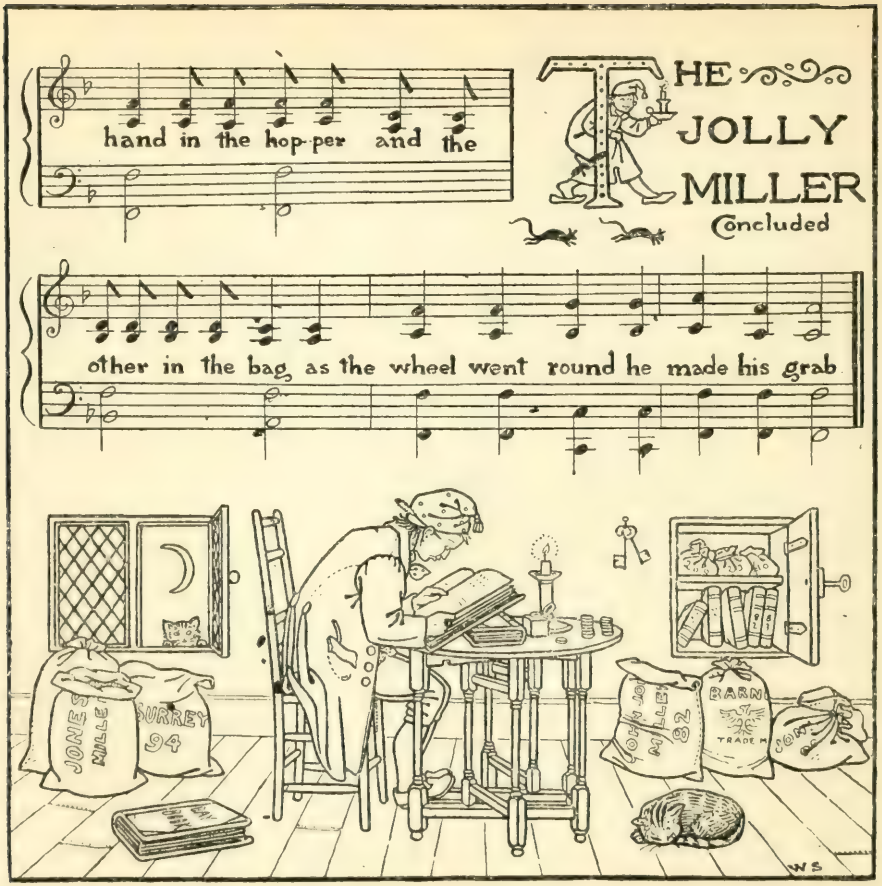



There was a jolly miller and he lived by himself.

# THE JOLLY MILLER

Allegro



hand in the hop-per and the
THE JOLLY MILLER
Concluded
other in the bag, as the wheel went round he made his grab
JONES
MILLE
SURREY
94
JOLLY
MILLER
82
BARN
TRADE M
WS

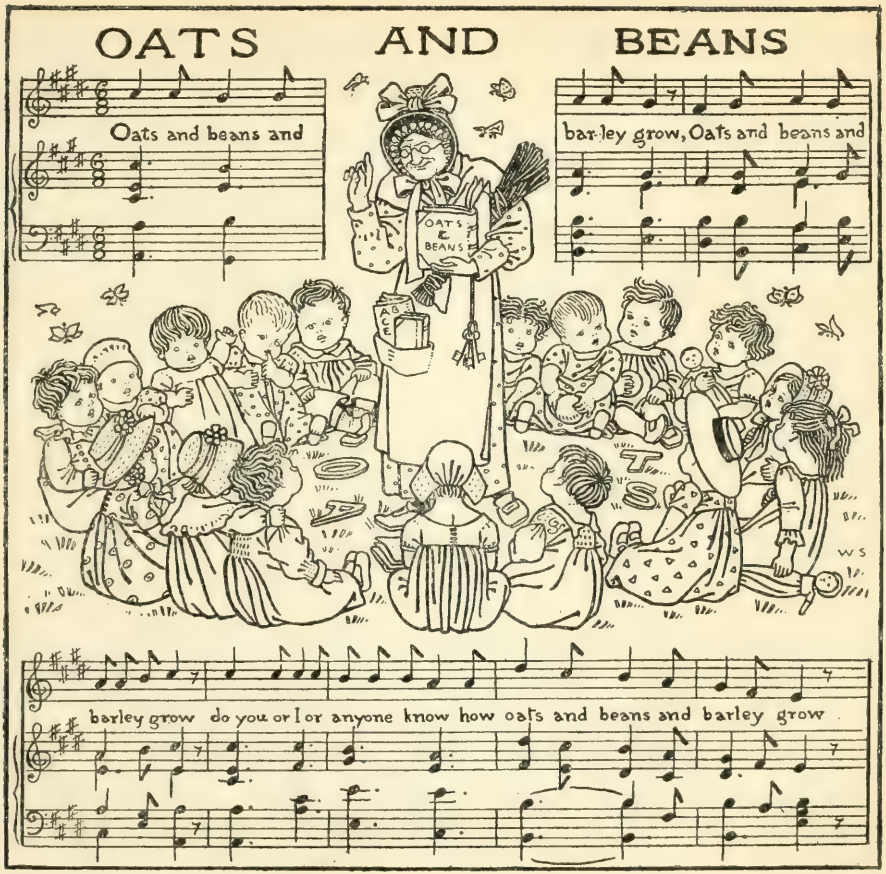
Directions for Playing

## THE JOLLY MILLER

*Any odd Number of Children may Play*

AN odd number of players is required for this game, boys and girls, one boy in excefs of the girls being an advantage. The players ftand in couples, or pairs, of boy and girl fide by fide, and form a double ring, the boys in the inner and the girls in the outer circle. The couples do not join hands, but walk round arm-in-arm, and ftand as clofe to the previous couple as they conveniently can ; the odd player ftands in the centre and perfonates the "Miller." All the players fing the words while walking round, and when the word "grab" is fung the players leave hold of each other's arms, and the boys try to catch the arm of the girl in front of them, and take that place, the "miller" in the meantime trying to fecure for himfelf a partner and a place. If he fucceeds he keeps the place he has got in the ring or wheel, the boy ultimately left without a partner becoming Miller, and in his turn trying to catch or "grab" a partner.

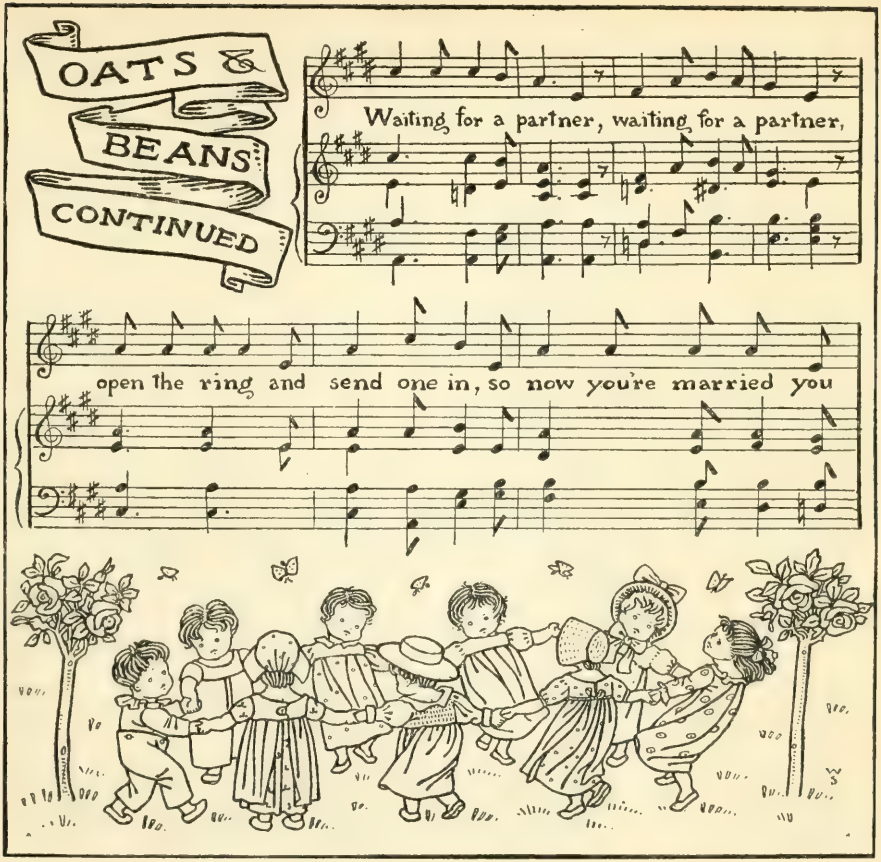
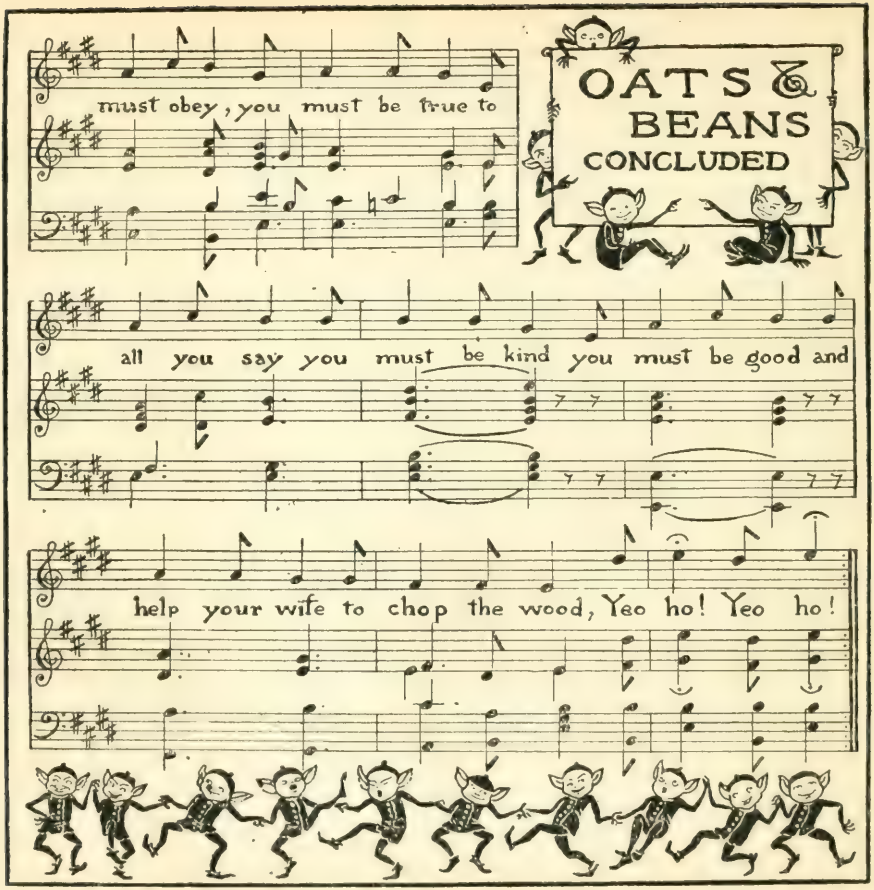
# OATS·AND·BEANS·AND·BARLEY·GROW

First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hands
And turns him round to view the land.

OATS AND BEANS
Oats and beans and
barley grow, Oats and beans and
OATS & BEANS
barley grow do you or I or anyone know how oats and beans and barley grow

# OATS & BEANS CONTINUED

First the far--mer sows his seed,.

Then he stands and takes his ease, stamps his foot and claps his hands and

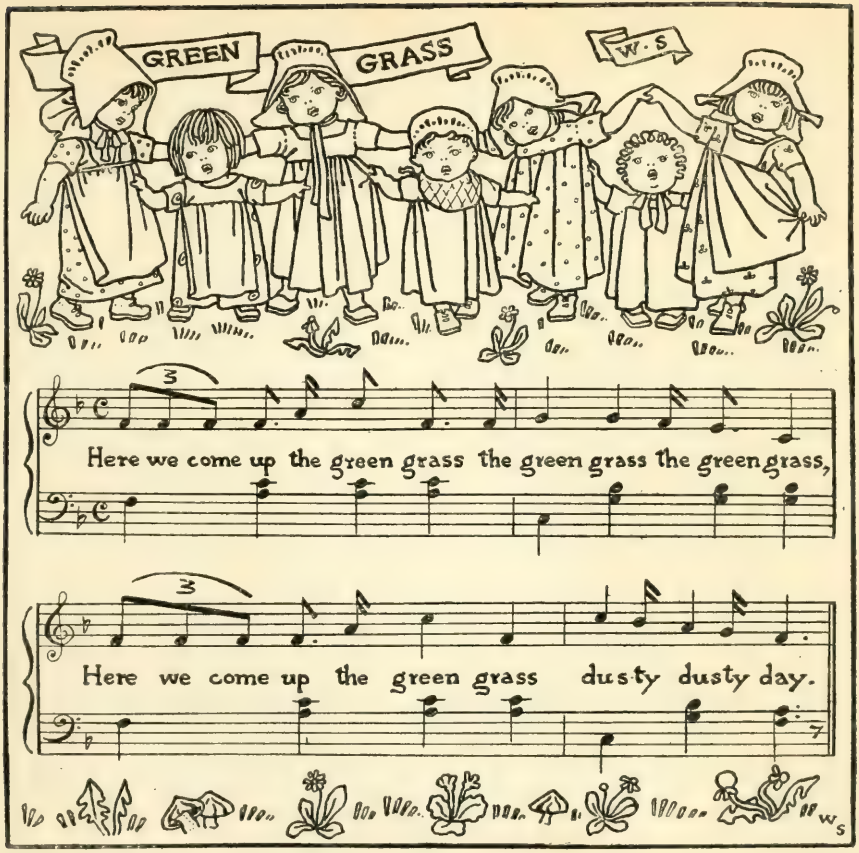
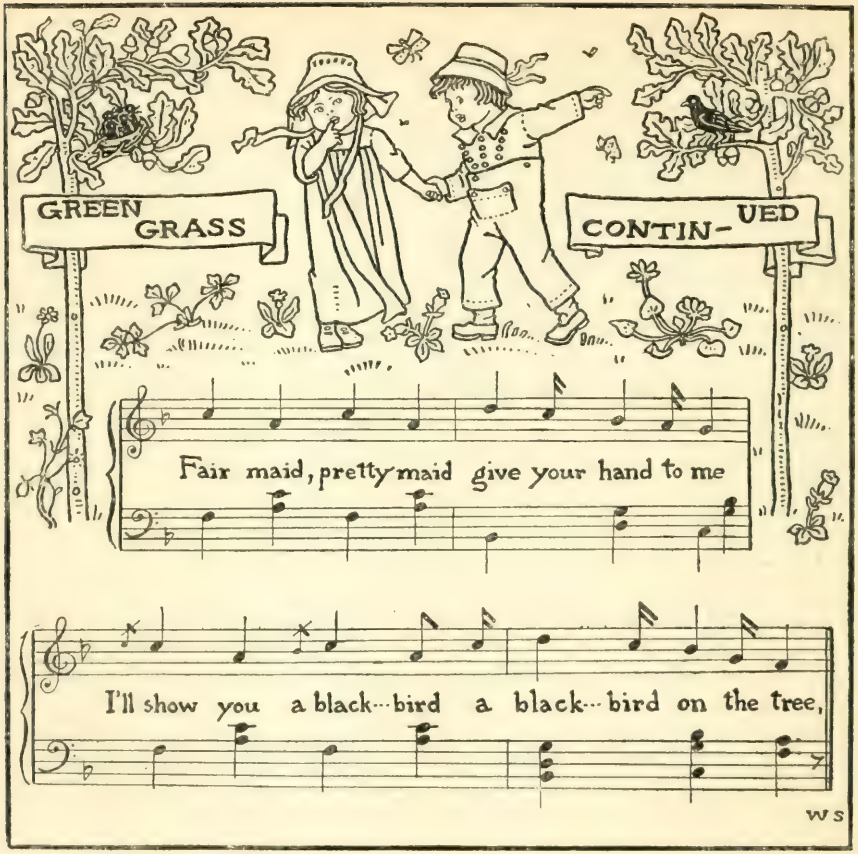
turns him round to view the land Yeo ho! yeo ho!

OATS &
BEANS
CONTINUED
Waiting for a partner, waiting for a partner,
open the ring and send one in, so now you're married you

must obey, you must be true to
OATS & BEANS
CONCLUDED
all you say you must be kind you must be good and
help your wife to chop the wood, Yeo ho! Yeo ho!

Directions for Playing

## OATS AND BEANS AND BARLEY

*Any Number of Children may Play*

ALL the players but one form a ring by joining hands, the odd player ſtanding in the centre. The ring walks round, ſinging the firſt four lines. At the fifth line the ring ſtands ſtill, and each child ſuits her actions to the words ſung. At "the farmer ſows his ſeed," each player pretends to ſcatter ſeed, then they all fold their arms and "ſtand at eaſe," "ſtamp their feet" and "clap their hands" in order, and finally each child turns herſelf round. Then they again claſp hands and move round the centre child, who at the words "open the ring and take one in" chooſes and takes into the ring with her one player from it. Theſe two ſtand together while the ring ſing the marriage formula. At the end the child firſt in the centre joins the ring; the ſecond child remaining in the centre, and in her turn chooſing another from the ring. There is no kiſſing in this game, and the centre child does not ſing the words.

GREEN
GRASS
WS

GREEN GRASS
W·S
Here we come up the green grass the green grass the green grass,
Here we come up the green grass dusty dusty day.
W S

GREEN GRASS
CONTIN- UED
Fair maid, pretty maid give your hand to me
I'll show you a black··bird a black··bird on the tree,
WS

## GREEN GRASS CONTINUED

We'll all go rov-ing Rov-ing side by side, I'll

rall.....

take my fairest..... I'll take her for my bride. Will you come? No

## LAST TWO VERSES ONLY OF GREEN GRASS

Naugh-ty Miss she wont come out, wont come out,-- wont come out,
Now we've got our bon---ny lass bon---ny lass-- bon---ny lass

Naughty Miss she wont come out to help us with our danc-ing
Now we've got our bon---ny lass to help us with our dancing

Will you come?

Yes.

Directions for Playing

## HERE WE COME UP THE GREEN GRASS

*Any Number of Children may Play*

THE players divide into two lines of equal numbers, the children of each line joining hands. The lines ſtand facing one another, with ſufficient ſpace between them to admit of one line walking forwards and backwards while ſinging the verſes, the other line ſtanding ſtill throughout. The line of children who ſing the words decide among themſelves which girl (or boy) on the oppoſite ſide is to be choſen, and ſhe is named in the proper place. The queſtion "Will you come?" is aſked, and the choſen girl (or boy) replies "No!" Then the line form a ring and dance round while ſinging the next verſe. The queſtion

is again aſked, and the child replies "Yes!" This child then goes over to the line, and all dance round together while ſinging the laſt verſe. The girl then remains on that ſide, and the line of children again advances and retires, ſinging the verſes until all the players are ranged on the one ſide. Or the lines of players may ſing the verſes and take players from either ſide alternately. In ſome verſions the ſelected child may ſay "No!" to both queſtions; in that caſe the oppoſite line have to ſing the verſes again and ſelect another child. When a boy is ſelected, the word "lad" is ſaid inſtead of "laſs."

# NOTES

## London Bridge is Broken Down

This version is from Kent, and was collected for me by Miss Dora Kimball.

This game is universally acknowledged to be a very ancient one, but its origin is a subject of some diversity of opinion. Knowing the importance of holding bridges in early days, it is not surprising that the fall and rebuilding of so important a one as that of London should be celebrated in rhyme, and so become the subject of a game, but the special feature of this rhyme seems to be that considerable difficulty occurs in the rebuilding of the bridge by ordinary means, and without exactly suggesting that extraordinary means will have to be adopted a prisoner is suddenly taken.

The widespread and barbarous rite of the foundation sacrifice may be shown here. Instances of this belief in tradition and its practice are many, and some are given in "Traditional Games," in my account of this game. It is sufficient here to state that there is a tradition that when building London Bridge, the stones were bespattered with the blood of little children, and Fitzstephen, in his well-known account of London, mentions that when the Tower was built the mortar was tempered with the blood of beasts. It is also interesting to note that the first line of the game rhyme appears in the animated description of the battle of London Bridge described in Laing's "Heimskringla," ii. p. 261.

An analysis of the different versions sent me and a lengthy and more detailed account of this game is given in my "Traditional Games," vol. i. pp. 333–350.

# NOTES

## Sally Water

This most popular and widely known game belongs to the group of marriage games having the elements of individual love and courtship, and the performance of a ceremony ratifying the choice made before a party of assembled friends. The words "Sally water," though now generally supposed to be the name of, or to refer to, the child in the centre, are together with the words "sprinkle in the pan" probable remnants of a formula said or sung at marriages in early times when the sprinkling of water was part of the ceremony.

Attention must also be drawn to the period of seven years as the time when the marriage contract was terminable, probably at the will of the contracting parties; a year and a day and seven years are still among the popular notions of the period when lovers' and marriage vows are binding.

The variants of Sally water are many. "Sally water" is frequently found to be "Sally waters," and "Sally Sandars." These different variants will be found in my account of the game in vol. ii. of "Traditional Games." The version given here, words and tune, is a London one, and has been known to me since childhood.

# NOTES

## Three Sailors

This version was collected by myself many years since from an old nurse.

The game in its different versions is extremely popular. It belongs to the group of courtship and marriage games; but to that portion of the group in which there is no preliminary love-making between the individuals principally concerned. The two parties to the marriage contract are the suitors or their spokesman, and the parents or relatives of the girl. The game differs from the "Three Dukes a-Riding" (see first series, p. 67, and "Traditional Games," vol. ii.), in a rather significant manner. In that game the marriage is between men who desire wives, and girls willing to possess husbands, previous love and courtship apparently being a matter of indifference. In this game, while the latter idea also prevails, there is a "bargaining" and a desire shown on the part of the parents or relatives of the girl ready to be married, for the richest suitor. The idea of the suitors becoming robbers after the marriage is concluded may be due to a misunderstanding of the terms of the marriage contract and the dowry to be given with or price paid for the bride.

# NOTES

## Looby Loo

This is a London version of the game collected by myself some years ago. Many other versions and tunes collected later are given in my "Traditional Games," pp. 352–361. For the origin of this kind of game we must probably go back to a time when the custom of wild antic-dancing, in celebration of the rites of some deity in which animal postures were imitated and assumed, was in existence. This idea is confirmed by a version obtained from Hexham in which the words are "Here we come louping" (leaping). The meaning of this word having been lost, the game would tend to become a dance in which the movement of the different members of the body alone survives.

The game can be varied and extended, as in some versions, by the addition of "ears in," "ears out," "all feet in," "all feet out," and, as in a Scotch version, by the players using both arms at the same time, "right arm in and left arm out," and wheeling round, clapping their hands to the tune while singing the second and fourth line of each verse; or again, as in a version given by Halliwell, by the action being cumulative, each player doing an additional antic in each verse, until in the last, all the actions have to be gone through. The game when played thus is very exhilarating and becomes a capital means for exacting forfeits, they being incurred for every mistake.

# NOTES

## Round and Round the Village

This version, both words and tune, was collected by me in Barnes, and was one of the games played at the Folklore Congress Entertainment in 1891. This game had not, I believe, previously appeared in collections of English games. It is exceedingly interesting and belongs to a large group of games which owe their origin to custom. The children forming the ring are stationary throughout the game, and represent something else than individuals. They represent in fact the "*village*" and also act the part of "chorus," for they describe in words the actions which are being performed by the players who remain mute. A procession round the village by the villagers is a very general beginning to local festivals, and it has also been much practised at marriage ceremonies. A serpentine sort of dance which may have given rise to the "in and out the windows" also still survives in some places. The lines "as we have done before" are significant of the repetition of a custom at a fixed period of time. There seems to be no doubt that this game is an imitation by children of the dance-like processions which from the earliest times formed part of the ceremonial at certain sacred festivals which began in pre-Christian times, and were adapted to Christian worship by its pioneers. Some versions of the game show it now to be in a state of decadence. These, with many others, will be found in "Traditional Games," vol. ii.

# NOTES

## The Jolly Miller

The version, words and tune, of this deservedly popular game, was collected in Epworth and was sent me by Mr. C. C. Bell.

The origin of this game may be due to the fact of the miller in olden times paying himself in kind from the corn brought to him to be ground. The miller's insatiable greed is a well-known subject of jokes and satire in old ballads and by mediæval writers. It is, however, probable that the old custom which formerly prevailed at some festivals, of dancing and then catching or "grabbing" for sweethearts and wives, is shown in this game. A custom of this kind prevailed in Campbeltown, in Scotland, where all the discontented married couples in the parish had the opportunity once a year of changing wives and husbands by being first blindfolded, and then "grabbing" or catching each other while running round the church, a practice said to have been instituted by their patron saint. Country dances are still performed precisely in the same manner as this game is played; in some places the men during the dance "grab" or catch the women—and the women the men. Rererences to this, and other instances, and the different versions and methods of playing, are given in "Traditional Games," vol. i. pp. 292–293. The primitive nature of these customs is not reflected in the complete innocence of the game.

# NOTES

## Oats and Beans and Barley

This game was collected by Miss Burne, and is, by permission, reprinted from "Shropshire Folklore." The tune was also collected by her. This is not given in her book. I give this version because of its completeness and good tune. Other versions, tunes, and a more detailed account of the game are given in my "Traditional Games," vol. ii.

This game relates to farming operations, and has had its origin in these and in the feasting, dancing, and courting which were practised at the harvest festivals. The game is specially interesting, as it appears to refer to a time when wheat was not in general cultivation in this country, no mention of this grain being made in the oldest variants.

The lines of the marriage formula are curious. They differ in both words and tune from the more usual one sang to Sally Water, and other merely courting and marriage games. It may well be, too, as suggested by a correspondent, that the marriage formula in this game is directed to both wife and husband in turn: the two first lines being directed to the former, and the two latter to the husband.

# NOTES

## Here we Come up the Green Grass

This version, both words and tune, has been known to me for many years. Many different versions were sent me from other parts of the country when I was collecting material for "Traditional Games." These versions, some exceedingly interesting, together with an analysis of the words of the rhymes, and a detailed account of the various methods of playing and notes on the suggested origin of this game, are given in vol. i. pp. 157–170. The analysis points to the suggestion that this game was originally one dealing with love, courtship, and the death of one of the lovers. Some versions still retain these features, others show the game to have become like the one given here, a pretty courting and dancing game only.

DAVID
NUTT
DAVID NUT
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